THE GERMANIC REVIEW
ANNUAL INDEX—VOLUME LXVI

ARTICLES

Anderson, Susan C., "Lies and More Lies: Fact and Fiction in Günter Grass's *Die Rättin*," (Summer) 106–112.

"Angels, Fiction and History in Berlin: Wim Wenders' *Wings of Desire*," Cook, Roger F., (Winter) 34–47.

Bansleben, Manfred, "Betroffenheit und Aufklärung: Die Auseinandersetzung mit dem Nationalsozialismus im Jugendbuch," (Fall) 182–87.

Berman, Russell A., "The Rhetoric of Citation and the Ideology of War in Heinrich Böll's Short Fiction," (Fall) 155–160.

"Betroffenheit und Aufklärung: Die Auseinandersetzung mit dem Nationalsozialismus im Jugendbuch," Bansleben, Manfred, (Fall) 182–187.

"Carnival Desire and the Sideshow of Fantasy: Dream, Duplicity and Representational Instability in *The Cabinet of Dr. Caligari*," Murphy, Richard J., (Winter) 48–56.

Cook, Roger F., "Angels, Fiction and History in Berlin: Wim Wenders' *Wings of Desire*," (Winter) 34–47.

———, "Melodrama or Cinematic Folktale? Story and History in *Deutschland, bleiche Mutter*," (Summer) 113–121.

"Die Selbstreflexion der Kunst in Ingeborg Bachmanns Roman *Malina*," Thiele, Susanne, (Spring) 58–69.

"Erfundene Vergangenheit. Zur Fiktionalität historischer Identitätsbildung in den Väter-Geschichten der Gegenwart," Seeba, Hinrich C., (Fall) 176–182.

"Foreword to Theme Issue on Reflections on National Socialism in Postwar German Literature," Widdig, Bernd, (Fall) 154.

"Gerhart Hauptmann's Metadramatic Use of 'Das Blutgericht' in *Die Weber* and Its Relationship to Heine and Brecht," Whitinger, Raleigh, (Summer) 141–147.

Honnef, Theo, " 'Was nie anwendbar war, wird es nicht mehr.' Peter Hacks und die Romantik," (Summer) 122–131.

"Introduction to Special Issue on German Film/History," Murphy, Richard J., (Winter) 2–3.

"Lies and More Lies: Fact and Fiction in Günter Grass's *Die Rättin*," Anderson, Susan C., (Summer) 106–112.

" 'Mein Ruf ist dünn und leicht.' Zur Weiblichkeitsdarstellung in Gertrud Kolmars Zyklus 'Weibliches Bildnis,' " Shafi, Monika, (Spring) 81–88.

"Melancholie und Moderne: Wolfgang Koeppens *Der Tod in Rom*," Widdig, Bernd, (Fall) 161–168.

" 'Melodrama or Cinematic Folktale? Story and History in *Deutschland, bleiche Mutter*," Cook, Roger F., (Summer) 113–121.

Miller, Eric R., "Without a Key: The Narrative Structure of *Das Schloß*," (Summer) 132–140.

Murphy, Richard J., "Introduction to Special Issue on German Film/History," (Winter) 2–3.

———, "Carnival Desire and the Sideshow of Fantasy: Dream, Duplicity and Representational Instability in *The Cabinet of Dr. Caligari*," (Winter) 48–56.

"Narrating Gender in the GDR: Hermann Zschoche's *Bürgschaft für ein Jahr* (1981)," Silberman, Marc, (Winter) 25–33.

"National Socialism's Aestheticization of Genius. The Case of Herbert Maisch's *Friedrich Schiller—Triumph eines Genies*," Schulte-Sasse, Linda, (Winter) 4–15.

"Pabsts umfunktionierter Paracelsus," Rentschler, Eric, (Winter) 16–24.

Renner, Rolf Günter, "Transformatives Erzählen. Musils Grenzgang im *Mann ohne Eigenschaften*," (Spring) 70–80.

Rentschler, Eric, "Pabsts umfunktionierter Paracelsus," (Winter) 16–24.

Rey, William H., " 'Wo habt ihr bloß alle gelebt.' Christa Wolfs Dilemma in ihrem Verhältnis zur DDR," (Spring) 89–95.

"The Rhetoric of Citation and the Ideology of War in Heinrich Böll's Short Fiction," Berman, Russell A., (Fall) 155–160.

Schulte-Sasse, Linda, "National Socialism's Aestheticization of Genius. The Case of Herbert Maisch's *Friedrich Schiller—Triumph eines Genies*," (Winter) 4–15.

Seeba, Hinrich C., "Erfundene Vergangenheit. Zur Fiktionalität historischer Identitätsbildung in den Väter-Geschichten der Gegenwart," (Fall) 176–182.

Shafi, Monika, " 'Mein Ruf ist dünn und leicht.' Zur Weiblichkeitsdarstellung in Gertrud Kolmars Zyklus 'Weibliches Bildnis,' " (Spring) 81–88.

Silberman, Marc, "Narrating Gender in the GDR: Hermann Zschoche's *Bürgschaft für ein Jahr* (1981)," (Winter) 25–33.

Thiele, Susanne, "Die Selbstreflexion der Kunst in Ingeborg Bachmanns Roman *Malina*," (Spring) 58–69.

"Transformatives Erzählen. Musils Grenzgang im *Mann ohne Eigenschaften*," Renner, Rolf Günter, (Spring) 70–80.

" 'Was nie anwendbar war, wird es nicht mehr.' Peter Hacks und die Romantik," Honnef, Theo, (Summer) 122–131.

Whitinger, Raleigh, "Gerhart Hauptmann's Metadramatic Use of 'Das Blutgericht' in *Die Weber* and Its Relationship to Heine and Brecht," (Summer) 141–147.

Widdig, Bernd, "Foreword to Theme Issue on Reflections on National Socialism in Postwar German Literature," (Fall) 154.

———, "Melancholie und Moderne: Wolfgang Koeppens *Der Tod in Rom*," (Fall) 161–168.

Wilke, Sabine, " 'Worüber man nicht sprechen kann, darüber muß man allmählich zu schweigen aufhören.': Vergangenheitsbeziehungen in Christa Wolfs *Kindheitsmuster*," (Fall)

169–176.
"Without a Key: The Narrative Structure of *Das Schloß*," Miller, Eric R. (Summer) 132–140.
" 'Wo habt ihr bloß alle gelebt.' Christa Wolfs Dilemma in ihrem Verhältnis zur DDR," Rey, William H., (Spring) 89–95.
" 'Worüber man nicht sprechen kann, darüber muß man allmählich zu schweigen aufhören.': Vergangenheitsbeziehungen in Christa Wolfs *Kindheitsmuster*," (Fall) 169–176.

REVIEWS

Aikin, Judith P., *Scaramutza in Germany: The Dramatic Works of Caspar Stieler*. Reviewed by Casey, Paul F., (Fall) 192–193.
Anderson, Mark, ed., *Reading Kafka: Prague, Politics, and the Fin de Siècle*. Reviewed by Heinemann, Richard, (Spring) 101–102.
Arnold, Herbert A. (see *Goethe in Trümmern: Zur Rezeption eines Klassikers in der Nachkriegszeit*)
———, (see *Max Frisch: 'Stiller,' 'Homo Faber' und 'Mein Name sei Gantenbein'*).
Art as Spectacle: Images of the Entertainer since Romanticism, Ritter, Naomi. Reviewed by Finney, Gail, (Summer) 148–149.
Bahrawy, Lisa de Serbine, *The Voice of History: An Exegesis of Selected Short Stories from Ingeborg Bachmann's "Das dreißigste Jahr" and "Simultan" from the Perspective of Austrian History*. Reviewed by Remmler, Karen, (Fall) 195–196.
Barnes, Robin Bruce, *Prophecy and Gnosis. Apocalypticism in the Wake of the Lutheran Reformation*. Reviewed by Clark, Jonathan P., (Spring) 97–99.
Berghaus, Günter, ed., *Theatre and Film in Exile/German Artists in Britain, 1933–1945*. Reviewed by Bullivant, Keith, (Fall) 192.
Bertolt Brechts Ästhetik des Naiven, Schöttker, Detlev. Reviewed by Schoeps, Karl-Heinz J., (Fall) 193–194.
Brodsky, Patricia Pollock, *Rainer Maria Rilke*. Reviewed by Komar, Kathleen L., (Summer) 151.
Bullivant, Keith (see *Theatre and Film in Exile/German Artists in Britain, 1933–1945*).
Canettis "Masse und Macht" oder Die Aufgabe des gegenwärtigen Denkens, Pattillo-Hess, John, ed. Reviewed by Werlen, Hans-Jakob, (Spring) 102–104.
Casey, Paul F. (see *Scaramutza in Germany: The Dramatic Works of Caspar Stieler*)
Chew, Jane S. (see *Im Banne der Melusine: Theodor Fontane und sein Werk*)
Clark, Jonathan P. (see *Prophecy and Gnosis. Apocalypticism in the Wake of the Lutheran Reformation*)
Cohen, Robert, *Versuche über Weiss' Ästhetik des Widerstands*. Reviewed by Winkler, Michael, (Fall) 194–195.
Cosentino, Christine (see *From Ode to Anthem: Problems of Lyric Poetry*).
Cowen, Roy C., *Das deutsche Drama im neunzehnten Jahrhundert*. Reviewed by von Dassanowsky-Harris, Robert, (Spring) 96–97.
Das deutsche Drama im neunzehnten Jahrhundert (see the preceding entry).
Das Romanwerk von Ingeborg Drewitz, Rogers, Gerhild Brüggemann. Reviewed by Hunt, Irmgard Elsner, (Summer) 150–151.
von Dassanowsky-Harris, Robert (see Das deutsche Drama im neunzehnten Jahrhundert).
Die postmoderne Konstellation. Theorie, Text und Kunst im Ausgang der Moderne, Renner, Rolf Günter. Reviewed by Schönherr, Ulrich, (Fall) 189–191.
Donahue, Neil H. (see *Franz Jung: Expressionist, Dadaist, Revolutionary and Outsider*)
". . . eine geheime langsame Feier . . ." Zeit und ästhetische Erfahrung im Werk Ingeborg Bachmanns, Kann-Coomann, Dagmar. Reviewed by Pilipp, Frank, (Fall) 188.
Finney, Gail (see *Art as Spectacle: Images of the Entertainer since Romanticism*).
———, *Women in Modern Drama. Freud, Feminism, and European Theater at the Turn of the Century*. Reviewed by Furst, Lilian R., (Summer) 149–150.
Franz Jung: Expressionist, Dadaist, Revolutionary and Outsider, Michaels, Jennifer E. Reviewed by Donahue, Neil H., (Fall) 188–189.
From Ode to Anthem: Problems of Lyric Poetry, Grimm, Reinhold, and Hermand, Jost, eds. Reviewed by Cosentino, Christine, (Fall) 193.
Furst, Lilian R. (see *Women in Modern Drama. Freud, Feminism, and European Theater at the Turn of the Century*)
Geschichtsmaschinen. Über den Umgang mit der Historie in der Dramatik des technischen Zeitalters. Eine vergleichende Untersuchung, Schalk, Axel. Reviewed by Hunt, Irmgard Elsner, (Summer) 151–152.
Goethe in Trümmern: Zur Rezeption eines Klassikers in der Nachkriegszeit, Meier, Bettina. Reviewed by Arnold, Herbert A., (Spring) 100–101.
Gotzmann, Werner, *Literarische Erfahrung von Großstadt (1922–1988). Bei Joyce, Dos Passos—Johnson—Malerba, Calvino—McInerney, Genzmer, Morshäuser*. Reviewed by Hunt, Irmgard Elsner, (Spring) 100.
Grimm, Reinhold, and Hermand, Jost, eds., *From Ode to Anthem: Problems of Lyric Poetry*. Reviewed by Cosentino, Christine, (Fall) 193.
Heinemann, Richard (see *Reading Kafka: Prague, Politics, and the Fin de Siècle*).
Hunt, Irmgard Elsner (see *Literarische Erfahrung von Großstadt (1922–1988). Bei Joyce, Dos Passos—Johnson—Malerba, Calvino—McInerney, Genzmer, Morshäuser*).
——— (see *Das Romanwerk von Ingeborg Drewitz*).
——— (see *Geschichtsmaschinen. Über den Umgang mit der Historie in der Dramatik des technischen Zeitalters. Eine vergleichende Untersuchung*).
Huyssen, Andreas, and Bathrick, David, eds., *Modernity and the Text: Revisions of German Modernism*. Reviewed by Koelb, Clayton, (Fall) 191–192.
Im Banne der Melusine: Theodor Fontane und sein Werk, Paulsen, Wolfgang. Reviewed by Chew, Jane S., (Spring) 97.
Kann-Cooman, Dagmar, ". . . *eine geheime langsame Feier . . .*" *Zeit und ästhetische Erfahrung im Werk Ingeborg Bachmanns*. Reviewed by Pilipp, Frank, (Fall) 188.
Koelb, Clayton (see *Modernity and the Text: Revisions of German Modernism*).
Komar, Kathleen L. (see *Rainer Maria Rilke*).
Literarische Erfahrung von Großstadt (1922–1988). Bei Joyce, Dos Passos—Johnson—Malerba, Calvino—*McInerney, Genzmer, Morshäuser*, Gotzmann, Werner. Reviewed by Hunt, Irmgard Elsner, (Spring) 100.
Lubich, Frederick A., *Max Frisch: 'Stiller,' 'Homo Faber' und 'Mein Name sei Gantenbein.'* Reviewed by Arnold, Herbert A., (Summer) 148.
Max Frisch: 'Stiller,' 'Homo Faber' und 'Mein Name sei Gantenbein' (see the preceding item).
Meier, Bettina, *Goethe in Trümmern: Zur Rezeption eines Klassikers in der Nachkriegszeit*. Reviewed by Arnold, Herbert A., (Spring) 100–101.
Michaels, Jennifer E., *Franz Jung: Expressionist, Dadaist, Revolutionary and Outsider*. Reviewed by Donahue, Neil H., (Fall) 188–189.
Modernity and the Text: Revisions of German Modernism, Huyssen,

Andreas, and Bathrick, David, eds. Reviewed by Koelb, Clayton, (Fall) 191–192.

Pattillo-Hess, John, ed., *Canettis "Masse und Macht" oder Die Aufgabe des gegenwärtigen Denkens*. Reviewed by Werlen, Hans-Jakob, (Spring) 102–104.

Paulsen, Wolfgang, *Im Banne der Melusine: Theodor Fontane und sein Werk*. Reviewed by Chew, Jane S., (Spring) 97.

Payne, Philip, *Robert Musil's 'The Man without Qualities': A Critical Study*. Reviewed by Pike, Burton, (Spring) 99–100.

Pike, Burton (see the preceding item).

Pilipp, Frank (see *". . . eine geheime langsame Feier . . ." Zeit und ästhetische Erfahrung im Werk Ingeborg Bachmanns*).

Prophecy and Gnosis. Apocalypticism in the Wake of the Lutheran Reformation, Barnes, Robin Bruce. Reviewed by Clark, Jonathan P., (Spring) 97–99.

Rainer Maria Rilke, Brodsky, Patricia Pollock. Reviewed by Komar, Kathleen L., (Summer) 151.

Reading Kafka: Prague, Politics, and the Fin de Siècle, Anderson, Mark, ed. Reviewed by Heinemann, Richard, (Spring) 101–102.

Remmler, Karen (see *The Voice of History: An Exegesis of Selected Short Stories from Ingeborg Bachmann's "Das dreißigste Jahr" and "Simultan" from the Perspective of Austrian History*).

Renner, Rolf Günter, *Die postmoderne Konstellation. Theorie, Text und Kunst im Ausgang der Moderne*. Reviewed by Schönherr, Ulrich, (Fall) 189–191.

Ritter, Naomi, *Art as Spectacle: Images of the Entertainer since Romanticism*. Reviewed by Finney, Gail, (Summer) 148–149.

Robert Musil's 'The Man without Qualities': A Critical Study, Payne, Philip. Reviewed by Pike, Burton, (Spring) 99–100.

Rogers, Gerhild Brüggemann, *Das Romanwerk von Ingeborg Drewitz*. Reviewed by Hunt, Irmgard Elsner, (Summer) 150–151.

Scaramutza in Germany: The Dramatic Works of Caspar Stieler, Aikin, Judith P. Reviewed by Casey, Paul F., (Fall) 192–193.

Schalk, Axel, *Geschichtsmaschinen. Über den Umgang mit der Historie in der Dramatik des technischen Zeitalters. Eine vergleichende Untersuchung*. Reviewed by Hunt, Irmgard Elsner, (Summer) 151–152.

Schönherr, Ulrich (see *Die postmoderne Konstellation. Theorie, Text und Kunst im Ausgang der Moderne*).

Schoeps, Karl-Heinz J. (see *Bertolt Brechts Ästhetik des Naiven*)

Schöttker, Detlev, *Bertolt Brechts Ästhetik des Naiven*. Reviewed by Schoeps, Karl-Heinz J., (Fall) 193–194.

Theatre and Film in Exile/German Artists in Britain, 1933–1945, Berghaus, Günter, ed. Reviewed by Bullivant, Keith, (Fall) 192.

Versuche über Weiss' Ästhetik des Widerstands, Cohen, Robert. Reviewed by Winkler, Michael, (Fall) 194–195.

The Voice of History: An Exegesis of Selected Short Stories from Ingeborg Bachmann's "Das dreißigste Jahr" and "Simultan" from the Perspective of Austrian History, Bahrawy, Lisa de Serbine. Reviewed by Remmler, Karen, (Fall) 195–196.

Werlen, Hans-Jakob (see *Canettis 'Masse und Macht" oder Die Aufgabe des gegenwärtigen Denkens*).

Winkler, Michael (see *Versuche über Weiss' Ästhetik des Widerstands*).

Women in Modern Drama. Freud, Feminism, and European Theater at the Turn of the Century, Finney, Gail. Reviewed by Furst, Lilian R., (Summer) 149–150.